

# NEW YORK CLIPPER

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## YOU CAN'T TELL A BOOK BY ITS COVER.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY MONROE H. ROSENFELD.

If mortals were just what they seem  
This life would escape many troubles;  
The outside oft proves but a dream,  
And charms but illusions and bubbles.  
Now, this is a truth evermore,  
Go search the world over and over,  
However the fact you deplore—  
You can't tell a book by its cover!

You man with a laugh free and hearty,  
He seems the most guileless of men;  
That other grim, cynical party  
You don't care to welcome again.  
But he with the smile of a child  
From Justice will soon be a rover;  
The other's a soul meek and mild—  
You can't tell a book by its cover!

One dear, little maid, so demure,  
Has eyes that are filled with devotion;  
That other you scarce can endure,  
So spiteful she is, to your notion.  
Alas! see them when they are wed,  
How strangely deceived was each lover;  
There's only one word to be said—  
You can't tell a book by its cover!

That proud person sipping his wine  
You think is the happiest of mortals;  
This other, with no mansion fine,  
Whose feet oft tread Poverty's portals—  
Well! one's on the verge of Despair,  
His dazzling career's about over;  
The other sees life bright and fair—  
You can't tell a book by its cover!

## THE SPIRIT OF THE EARTHEN JAR.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY PRESTON KENDALL.

Between my elder brother and myself there never existed certainly that warmth of feeling that would justify my friends in associating us with the olden tale of Damon and Pythias.

Rearing from earliest childhood in different schools, our acquaintance was limited to the short vacations we passed at home, a home where the entertainment of that monster all Bohemians abhor, "our friends from town," was considered far more important than the cementing of family ties. So when, in the Winter of '87, finding myself in the City of Mexico, the impulse seized me to visit him on his coffee plantation near Zapotlan, I could not account for my fraternal outbreak otherwise than by attributing it to that god responsible for so many changes in our conduct of life—Fatality.

Be it Fatality or Fraternity, nevertheless I endured the "two streaks of rust and a right of way" that tortures misguided humanity from Mexico to Zamora at the rate of seven cents the mile, resigned myself with fear and trembling to the mercies of a burro through sage brush and soap weed, mountain fastnesses and bubbling arroyos, and finally brought up at C— Rancho feeling much like one does at a Sunday matinee after a three hundred mile jump.

My welcome was most cordial, and my stay rendered pleasant, so much so that when I returned to civilization I found a month, instead of my intended week, had been torn from the calendar.

On parting with my brother at the station in Zamora, whence he had accompanied me on my return, he entrusted to me a small earthen jar found on the rancho, and supposed to be a relic of the Aztec.

"Give that to Vick," he said, referring to an old college chum, "if you happen to run across him in Chicago. If you don't see him, keep it yourself. It will serve as a memento of our first opportunity for acquaintance."

Arriving at Chicago I found the good and upright Vick had been suddenly called to Argentine, much to the loss of the bank where he was employed in the capacity of cashier.

In time I became quite attached to the jar, whose heathenish relief and rude traceries gave to the inhabitants of its little world a striking resemblance to a zebra in a fit.

Its outlandishness attracted my jovial nature, and night after night it graced an honored position on my make up shelf. Many a little confab my odd chum and I held through the smoke from my pipe, as I waited through the tiresome hum of lines for my scene.

It was on one night stand, of the season but just past, in a Western town. I was dressing in one of those triangular monstrosities that, by all the rules and rights of theatrical architecture, should have been the O. P. side box on the gallery tier.

I had met some old friends during the course of the day, and was feeling unusually genial, while my Aztec friend, perched in his accustomed position, answered my sallies with a conversational flow quite foreign to his retiring nature.

I hung out my wardrobe, and, tilting back my chair—my pipe between my teeth—settled myself for a chat to while away the time till the half hour was called. Many strange tales we told each other of former lives we must have led; of how we may meet again, perhaps, both moulded into the same jar!

The smoke clouds filled the room, and, curling in phantastic shapes, formed a beautiful garden, bewildering in its luxuriant maze of tropical growth. Down the long vista of palm and palmetto, flowering cacti and wild orange, birds of brightest plumage winged their flight, while softest zephyrs fanned the foliage, and through the apertures thus made the eye caught an occasional glimpse of old Mount Zapotlan's beaming countenance over all.

I stood above a limpid pool that fed the purling spring near by, and, gazing down into its depths, looked upon myself. Some faint traces I could find of the face I knew as mine, but all the earth scars—all the marks indulged passions leave were gone, and I beheld a man—a man exultant in all the perfections of a soul untainted—a life untried. Such was I in ages gone by—such was Arvi, son of the Zapotlan King.

Then came the phenomenon most strange of all. When I glanced at the jar before me the queer reliefs were gone, and in their stead a maiden wondrously fair seemed quickening into life; the cold, hard substance glowed with newly found existence and with one bound of exultant life she freed herself from the old environs and stood before me the image of her I had oftentimes cherished in my dreaming hours.

She placed her soft arms about me, and, strolling through the gardens, we whispered what you in your day call the old, old story.

You who live in modern times, and talk of first love's joys, can little conceive of that first love when even the soul is fresh and bright.

His look of amazement on seeing me was changed to one of resolute decision as in simple words I told the story of my mission.

"It was just. It was right. I never change a sentence," was all he said; but as he uttered the bitter words I could detect beneath his outward look of calm resolve a smile of satiated revenge. Such a look a lion might give who has waited long for his prey.

Long and piteously I pleaded with him, but his word was immutable.

Well, I stole from the camp, my father's great signet ring on my finger, but I stole from the camp—a patricide!

## RUSSIAN SNOW SHOEING.

The Russian snowshoe has nothing in common with the Canadian *raquette*, but is a long thin strip of well seasoned birch wood, about seven feet long by four inches wide, curving upwards like a skate in front, and with a slight longitudinal groove along the centre of the under surface, which gives a grip on the snow when going up hill. It is fastened to the foot by a leather strap passing over the toe, and a birch bark with round the heel. On these shoes the Olonetz peasant almost lives during the Winter—shooting down the steepest hills, scaling the most difficult slopes, and traversing the thickest and most broken forest.

## EDWIN BOOTH.

This famous actor died in his rooms at the Players' Club at 1.17 A. M., June 7. Mr. Booth's illness dated back more than four years, when he was stricken with partial paralysis while playing at Rochester, April 3, 1889. In October of last year he had another stroke at Lakewood, N. J. Mr. Booth was again and finally stricken with paralysis at his home, the Players' Club, April 19 last. He was prostrated upon the morning of that day, and was carried to his rooms upon the upper floor of the building, the paralysis being a subsequent condition, occurring at five o'clock in the afternoon, since which time intelligence of his death has been constantly apprehended. He was unconscious for several days before the end came. Edwin Thomas Booth was the fourth son of the famous Junius Brutus Booth, and was born on his father's farm, at Bel Air, Harford County, Md., Nov. 13, 1833, his father then being thirty-seven years old, and having been seventeen years an actor. Although college bred himself, the elder Booth bestowed upon this, his favorite son, scarcely more than a rudimentary education. Even as a boy the younger Booth was grave, thoughtful and reticent, and he may be said to have been connected with the stage almost since his childhood. As a "dresser" he accompanied his distinguished but erratic father on the latter's tours, and thus he early acquired an insight into the art in which he was later destined to shine so brilliantly. His professional debut, according to his own record, which has been clearly verified, was made on Sept. 10, 1849, at the Boston (Mass.) Museum. On the stage of that old theatre he played, at brief notice, the not exacting but still useful role of Tresselt, in "Richard III," the Richard being the senior Booth. Edwin Booth's first step was a safe one, apparently, for he continued to travel and play in his father's company for the ensuing two or three years. Among his roles during that time were Wilford, in "The Iron Chest;" Hemeysa, in "The Apostate;" Jaffier, in "Venice Preserved," etc. A tour of California followed during which the young actor and his brother Junius were both members of their father's company. Their first engagement upon this tour was a successful one of two and one half weeks at the Jenny Lind Theatre, in San Francisco. After this a brief visit was made to Sacramento, where failure resulted. In October, 1852, the elder Booth left his sons in California and went to New Orleans, leaving that city for Cincinnati, and dying upon the steamer. After his father's death Edwin obtained an engagement to play at Nevada and Grass Valley, during which time he first played Iago. He afterwards became a member of a company under his brother's management, to play utility at the San Francisco Hall, where he made a success as Richard III.

In 1854, accompanied by D. C. Anderson and Laura Keane, he went to Australia, where he remained nine months, stopping to act at Honolulu, Sandwich Islands, on his journey homeward. Upon his return to San Francisco Catherine Sinclair (Mrs. Edwin Forrest) gave him an engagement at the Metropolitan Theatre, and later formed with him a partnership to travel. During this partnership they produced, for the first time in America, "The Marble Heart," Mr. Booth being the original Raphael. While engaged in these early California tours Booth, traveling most of the time on horseback, visited mining camps, playing in the rough wooden theatres of that day, amid surroundings which, however humble, were the best to be had; and, in spite of these drawbacks, the genius of the young actor easily made itself manifest. It is not recorded that he made any money, but it is known that he triumphed with his rough audiences; and, therefore, we need not wonder that in a brief period his reputation extended eastward. His appearance as a star in the Atlantic States was made in 1855, at the Front Street Theatre, Baltimore, Md. Later he visited Washington, D. C., and Richmond, Va., at the latter city playing under Joseph Jefferson's stage management, and first meeting Mary Devlin, who afterwards became his wife. He next started on a tour of the principal Southern cities, which he followed with an engagement at the Boston, Mass., Theatre, where he opened as Sir Giles Overreach, in "A New Way to Pay Old Debts." His New York debut was made on May 4, 1857, at W. E. Burton's Metropolitan Theatre (afterwards the Winter Garden), where he played Richard III. John G. Gilbert, Charles Fisher, Mark Smith, Dan Setchell and Lawrence Barrett—all since passed away—were of the company which assisted Mr. Booth at this debut. On Aug. 31, 1857, he again appeared at the Metropolitan, and in the Fall of the same year he visited the South and West, and for several seasons after he played in the South during the Winter. On July 7, 1860, he married in New York Mary Devlin, the young actress, who had retired from the stage in 1859, the marriage resulting happily. Already Edwin Booth was hailed as the most promising actor of the day. As Edwin Forrest's powers waned, the younger Booth's increased, and for ten years thereafter he was in what has been justly regarded as his prime. He added "A Fool's Revenge" to his repertory, and later "Macbeth," "Hamlet," "Richard III" and "The Merchant of Venice." England, meanwhile, had learned of his admirable work, and from several sources he had received invitations to professionally visit the English metropolis. His debut was accomplished on Sept. 30, 1861, at the London Haymarket Theatre, where he played Shylock. That role proved to be an unhappy choice. The critical verdict was at best lukewarm, his visits to Liverpool and Manchester being equally unsuccessful. Mr. Booth and his wife remained, however, in England until September, 1862, their daughter, Edwina, having been born at Fulham, London, Dec. 9, 1861. Returning to this country, he made his home at Dorchester, his reappearance upon the American stage occurring at the Winter Garden, this city, Sept. 29, 1862. During this engagement he gave a series of magnificent revivals of the standard drama, appearing with great success as Hamlet, Othello, Lucius Brutus, Shylock, Iago, Richelieu, Richard III, Romeo, Pescara, Sir Edward Mortimer and Don Cesar de Bazan. On Feb. 21, 1863, his wife died during his absence, billing engagement.



THE LATE EDWIN BOOTH.

Copyright, Harony, N. Y.

To even touch upon the joys of the amorous week ensuing would defile by giving publicity to a memory I hold the purest and happiest of my life.

At length a cloud came over our bliss that threatened destruction to all our felicity. Muriello was of the Aztecan nation, between whom and the Zapotlans existed a deadly enmity.

My father was absent to the wars in the North. The councillor who ruled in his absence knew neither mercy nor compassion. To his daughter I had been betrothed from childhood, and when he learned through a treacherous friend of my love for Muriello he was greatly angered. He called a conference of the law makers, and from the archives of the Aztec code resurrected a law long since dead. If a maiden of Aztecan birth should wed into the royal family of Zapotlan her life was at the disposal of the Zapotlan tribunal, to give or take, as they for the safety of the kingdom saw fit.

By this barbarous law was she tried, and ere that tribunal dissolved their edict had gone forth. Fourteen days hence, on the altar of the Sun, as the rays from that blessed orb should first touch the funeral pyre on Mount Zapotlan, my Muriello was to die!

In vain I pleaded for her life. All my prayers, all my entreaties were of no avail. The decree had gone forth, and no man on earth could change that dread sentence save he who was at the camp to the northward.

My mind was made up in an instant. I would go to my father. Perhaps what was refused to justice and humanity would not be denied to one of his own family.

No need to dwell here upon my parting with Muriello—brief but most exceeding sad, nor on my tortuous journey to the northward through lands man never dared to tread alone.

It was night of the ninth day when I reached the camp. I sought out my father's tent, and, stealing past the guard, pulled aside the wall of skin and entered.

For four days and nights I pressed on, with never a regret for the means I had employed to possess the ring, only maddened by the thought I should be too late. On and on, disputing with wild beasts my right of way, my hands cut by the jagged edges of the rocks as I swung myself down canyons, until then impassable; my flesh torn to shreds by the reeds of the jungles.

As the faint flush of dawn in the Eastern sky told me the fatal day was drawing on, and the Sun God with his great sword of pale fire cut aside the mist veil that hung like sackcloth over the world, I stood on a hill above the town. Across the waste of rock and sand I saw half way up Mount Zapotlan's verdant side the altar to the Sun. About it were gathered a great throng of people waiting for the rays of the sun to creep down the mountain and touch the pyre.

Oh, for one hour, but one! My God keep back the day! I paused but a moment with that prayer on my lips, for even as I spoke the shimmering streaks of light crept nearer and nearer, like the arms of some horrible monster whose touch is death.

Then occurred a strange phenomenon. The tread, as of some great giant stepping from hill to hill, was heard, followed by a mighty crash, and in my stupor I distinguished our stage manager's voice as he said:

"What, the overture in, and you not made up yet! Let me give you a side tip; if you don't quit hitting the pipe it will cost you your engagement," and he slammed the door with a vigor that caused the heathenish reliefs on my Aztec friend to tremble with fear.

HAD NO FEARS.—*Bellows*—When your mother in law was sick did you fear she would die? *Bellows*—N-o-o; I thought she'd die, but I wasn't afraid.—*Brooklyn L.O.*

A TELEGRAPHIC signal passes from end to end of the Atlantic cable, a distance of twenty-seven hundred miles, in less than one-third of a second.

with an ease that seems well nigh miraculous. Running, or rather skating, on snowshoes in an open and hilly country, with a slight crust on the snow, is one of the most exhilarating forms of exercise possible.

The work falls chiefly on the muscles of the back and thighs, the shoe being allowed to work freely from the ball of the foot, but not lifted from the ground. Over the flat, four or five versts an hour is considered good going for a long distance, though on a spur considerably more can be done. The double shuffle, which old Fedor used to develop on occasion, flled us with envy and admiration.

Snowshoeing down hill, however, is the "cream" of the sport. A few quick steps launch you into space, and, bringing your shoes parallel, leaning slightly forward, swaying your body to meet the inequalities of the ground, and guiding yourself with a long stick—provided with a knob at one end for propulsion against the snow, and a hook at the other end, with which you may "hang on" to any handy tree when ascending a hill—down you shoot with ever increasing velocity, and a delightful feeling of the absence of all effort, till your momentum dies gradually away on the plain below.

But getting back again is a different matter, and on a slippery slope an awful conviction of impotence comes over the beginner when he pants about half way up, "blown" with his exertions, and feels that just at the critical point his shoes are beginning to slip from under him, and that he will be carried down again in a ignominious squatting position to the bottom of the hill.—*Temple Bar.*

A HARD LOT.—"Goodness me, Johnny! What are you crying about now?" "Cause Tommy dreamed about eatin' pie last night and I didn't."—*Indianapolis Journal.*

SOME claim that the counterpart in the opposite sex of the grass widow should be designated the hay rake.—*Philadelphia Times.*















pay the arrears of rent and taxes. In the rule or the certificates they were permitted to pay \$45 per cent. Proceedings had been commenced by one of the owners of the land on which the Casino stands for a disposition of the land against the New York Concert Company, because of the non fulfillment of a condition of the lease requiring the lessees to pay the taxes from 1898 to 1902, inclusive, amounting, without interest, to \$24,730. The issuance of these certificates will doubtless quash the proceedings.



one admission. The show's first concert June 12, wrote outliners Vanderlip and Adams.

At the Casino Roof, the den Mile Nava remains a popular favorite. Among the new cougars June 12 are *Twelve*, and *Jacques Vassil*.

DON'T LET ALICE KILL the scene of Keller's foreign mysteries. It's fourth week began June 12, the entertainment beigning with the performance of the pet comedy "Nan the Good for Nothing," by members *Daly's company*.

At the *Boys*, in which De Wolf Hopper and De Foe share the honors continue the attraction at Broadway Theatre. The West Point Cadets held swell the audience June 12.

AT THE same "Ad-libs" continue to draw satisfied patrons. The bill was strengthened June 12 by *Sammy* and *Sam*, the man of supernatural strength who, will, and further notice, give exhibitions of truly wonderful powers at the Mile Nava's "Adon" performance.

There's a divinity that shapes our ends,  
Rough-hew them how we will."

To Mr. Keith the picture is of priceless worth, as it is not known to whom of where the other few went. In addition to the slave monuments Mr. Keith is also the owner of one of the only two lithographs of the elder Booth known to be extant. Manager John B. Schofield is the owner of the other.

**BOOTH'S BURIAL.**—The remains of America's famous actor arrived in Boston at 5:30 Friday evening, and, accompanied by the mourners and honorary pall-bearers, were taken to the city hall. The remains of Mr. Alford B. were immediately taken to the Booth lot in Mount Auburn Cemetery, Cambridge. There were present at the burial the following distinguished people among the professionals: being Miss Anne Clarke (Mrs. M. A. Penney), Shirley Smith, Frank Loidice (who was the "great" actor), Joseph John Brown, and Miss Mary L. Liddiger for Booth, in "Hamlet," and a number of others.

**BARLOW'S PAVILION**—Manager Barlow has returned and salaries are said to have been paid in full. The house was running last week, but with a poor bill.

**THE GIGGERS**—This week, Maura and Alberto, Bray and La Gene, the Andrews, Clara Simmonds, O'Brien and Redding, Billy Robinson, Chris Greene and Conway have been seen.

**KOHL & MIDDLETON'S DINK MUSEUM**—In the curio-hall, Head and Sister, Chemist and bride, Rona Hart and her ducks and geese. On the stage, Dan Collins, Kerner and Cole, J. J. Christian, Swan and Braunford, Maggie Clark and Wills and Haplin.

**THE MINDY**—This week, in the curio hall, Mary Sawyer, Pharo, Mrs. James Herkell and Coffee and wife. On the stage, Mitchell and Lorraine, Redmond and Lorraine.

**ERSTADT'S DINK MUSEUM**—Ella Ring, Halbroma and

building, which was a wooden structure, was completely destroyed, and the company lost its entire scenery and properties used in the performance of "On the Frontier," while several of the people lost nearly all of their personal effects. The Hardie-Von Leer loss is estimated at £250.

"A WOMAN OF NO IMPORTANCE" has proved so successful at the London Haymarket that Herbert Tree has abandoned his contemplated professional tour in Germany, and will continue to present this play at the Haymarket during the entire summer.

"THE COUNTRY GENTLEMAN" was played in a prologue and three acts by F. J. Cooke, was produced at a special matinee at Trafalgar Square Theatre, London, May 25.

The Comedie Francaise Company opened at the Lyric Theatre, London, June 12, with Racine's "Les Indes Sauvages" and Moliere's "Le Malade Imaginaire," as well as the new play, "Les Femmes de Londres" and "The Jew," with abundant applause.

Two weeks open in August to produce his "Pae-  
die."  
Performers are wanted for the Pavilion Theatre, Hill-  
Mass.  
Alou and Murray can be engaged for next season.  
The Glimpsett Brothers have sailed for Europe to fill  
engagements.  
Harry Bosley, singing comedian, can be secured.  
Celebrities, vocalists and a trap drummer are wanted  
for G. Field. He wishes to buy a car.  
The North American Phonograph Co. want performers  
and records for the Edison Phonograph.  
Edna Thatcher, sketch artist, can be engaged.  
The four Condoliers have been filling dates with great  
success. They wish to join a good company for next  
season.  
Harris Cronin is heard from in a challenge in our  
city department.  
Localities are wanted for the Casino Concert Hall,  
New Orleans, by Sam Yarger.

MUSICAL.

Specialties are waited for the Casino Concert Hall, Minneapolis, by Sam Yaeger.











*Journal of Management Studies*, 19(1), 67-80.



## BASEBALL.

[illegible]



three runs scored off him were the result of over the short left field fence. Holliday did best batting, making two doubles and a triple.



[illegible]







# MORRIS CRONIN

(See Another Page, Athletic Column.)

**Poli's Eden Musee Theatre,**  
NEW HAVEN, CT.  
S. Z. POLI, - - Proprietor and Manager.  
OPEN ALL SUMMER. GOOD CURIO AND SPECIALTY PEOPLE, WITH PAPER, WRITE.

**NOTICE.**  
I have leased the Music Hall in this city for a number of years, which will be refitted and enlarged, making a seating capacity of 1,200. A big stage, well equipped with all necessary good scenery, and will be able to play all kinds of acts suitable for ladies and children. It will be one of the finest family resorts east of New York, and will **OPEN SOME TIME IN AUGUST.**  
It will be known hereafter as **THE WONDERLAND THEATRE**, and four shows a day will be given. **THE EDEN MUSEE** will also remain open, and will be conducted the same as at present. **WANTED, TO HEAR FROM GOOD SPECIALTY AND NOVELTY PEOPLE.** Now ready to book.  
**GOOD OPERA CHAIRS WANTED.** Address all communications to S. Z. POLI, New Haven, Ct.

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**KELLY and ASHBY,**  
ASSISTED BY DAVE EDWARDS,  
"SCENES IN CHINATOWN."  
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SEASON OF '93 AND '94, COMMENCING IN SEPTEMBER.  
Notice to Managers who are Booking Strong One Night and Week Stand Attractions of Merit, and New and Original Ideas.  
HERE IS THE WONDERFUL DIALECT MIMIC,  
**J. W. HARRINGTON,**  
WILL STARE IN HIS NEW YANKEE COMEDY DRAMA,  
"RUBE STACY."

WRITTEN BY THE SUCCESSFUL PLAY WRITER, FRANK DUMONT, ESQ.  
This play is one of the strongest Yankee plays that has been written. It doesn't require any hand to attract an audience. The scenery will be carried complete, showing five different cities in America. The paper will be brand new and the finest. The company will be only the best. "Rube Stacy" is a pure American play, showing a new type of Yankee character, who is the boss "trader" and a good one. Two horses used in piece, fifty horses in parade. **WANTED, THREE GOOD COMEDIANS, NEGRO, HESSE AND DITCH (vaudeville preferred). ALSO GOOD SINGING AND DANCING SOUBRETTE, CHARACTER OLD MAID, GOOD QUARTET AND COMPLETE COMPANY.** Comedians and soubrette must be good specialties. Managers who desire a strong feature for week or night stand, popular prices or regular, send open due to my agent, J. ALEX. BROWN, 12 West Twenty eighth Street, New York City.

**AT LIBERTY,**  
For Leading Business for Season of 1893-4,  
**LIZZIE KENDALL McCANN**  
AND  
**JAMES R. McCANN.**  
Address 321 North Fourth Street, Quincy, Ill.

**WANTED,**  
TO COMPLETE THE COMPANY FOR THE SECOND SEASON OF  
"ZEB,"

A SINGING AND DANCING COMEDIAN, for Title Role; ONE CHARACTER ACTOR, with Specialty Preferred; ONE CHARACTER OLD WOMAN (old Lady, with Specialty Preferred); GENTLE HEAVY, with Good Singing Voice to Double in Character Part; PROPERTY MAN, who can do Small, Jew Part, Sing and do Specialty; MUSICAL DIRECTOR (Pianist), who can arrange; A FIRST CLASS AGENT. All must be first class. Give experience, salary in first letter (two pay R. E. expenses only). Also wanted A GOOD NOVELTY for Street Advertising. Address HARRY HARDY, Manager, "ZEB," Shuster & Carquest Lithographing Co., Corner Canal and Jackson Streets, Chicago, Ill.

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**LARRY DOOLEY,**  
SINGING COMEDIAN.  
Address all communications to HAVERLY'S CASINO THEATRE, Chicago, Ill.

**THE AL. G. FIELD**  
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**MINSTRELS**  
WANT One or more Strong Specialty (must be a novelty), Two Tenor Singers and a Trap Drummer to assist in light property work.  
WANTED TO BUY A BAGGAGE CAR. MUST BE IN FIRST CLASS CONDITION.  
Address AL. G. FIELD, 563 East Mound Street, Columbus, Ohio.

**WANTED, TO SUPPORT**  
**Maude Hillman,**  
In Repertoire, a Tall Lady, for Juvenile Leads; good wardrobe necessary on and off stage. First Class Leader; one who plays violin and piano preferred; also must be good arranger. A Reliable Stage Director. Season opens last week in August. We do not pay board. State lowest salary and full particulars in first letter. Consider two weeks' silence a polite negative. Address WINTHROP G. SHELING, Roxbury, Mass.

**TONEY DILLON MURRAY** JOHN  
Irish Comedians, Vocalists and Dancers.  
Open for Comedy, Specialty or Burlesque. Address DILLON & MURRAY, 817 West Market Street, Scranton, Pa. P. S.—Regards to Campbell and Baird.

**NOTICE TO MANAGERS AND WHOM IT MAY CONCERN.**  
**THE GLINSERETTI BROTHERS**  
Sailed on Tuesday, June 13, for Vienna, Austria. Address all communications to Establishment Ronacher, Vienna, Austria.  
Respectfully yours, GLINSERETTI BROS.

**FIRST CLASS PEOPLE WANTED**  
TO COMPLETE MITCHELL & BUCKHAM'S BIG SENSATIONAL PRODUCTION,  
"Fortune's Folly."  
Lady for heavy leads, Al. Old Woman, Soubrette (strong acting called for); Leading Man (strong acting part); Heavy Man (must be A 1); Eccentric Comedian, South-west and Comedian, must do refined singing and dancing specialties. Amateurs, it won't do you a bit of good. Season opens Aug. 12, rehearsals Aug. 3. Forty weeks booked solid in the larger cities. Letters stating full particulars will receive our marked attention. People already engaged send permanent address, others send photo. Address all communications to S. B.—Positively no R. E. fares advanced to join. B. F. MITCHELL, Hornellsville, N. Y.

**CASINO CONCERT HALL,**  
NO. 340 AND 342 WASHINGTON AVE., MINNEAPOLIS, MINN.  
SODINI & YAGER, Proprietors. SAM YAGER, Manager.  
SPECIALTY ARTISTS WANTED AT ALL TIMES,  
Also Ladies for Season who can do a Specialty (if required). Address SAM YAGER.

**S. Z. POLI'S ENTERPRISES**  
**POLI'S EDEN MUSEE THEATRE,**  
NEW HAVEN, CT.  
**WONDERLAND THEATRE,**  
NEW HAVEN, CT.  
**POLI'S EDEN MUSEE THEATRE,**  
SOUTH BEACH, N. I.  
**POLI'S EDEN MUSEE,**  
ONTARIO BEACH, N. Y.  
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**Military, Theatrical and Circus Goods.**  
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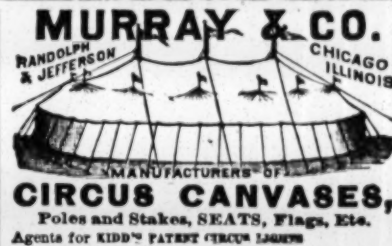
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# NEW YORK CLIPPER

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## THE RAINBOW.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY EARLE REMINGTON.

Who has not, in childhood's days,  
Heard the story old,  
"At the end of the rainbow  
Lies a bag of gold?"  
A treasure always waiting,  
Nobody has found;  
Whoe'er ventures to seek it  
Finds himself aground.

So all thro' life a promise  
Spans our little sky;  
Rainbow of hope betokening  
Good, for by and bye.  
Blindly we mortals wander—  
Night comes on apace;  
Only in dreams we find it—  
Longed for treasure place.

May we not learn a lesson  
From the story sweet?  
If earthly gold is wanted,  
It lies at our feet.  
But if we seek a treasure  
Naught can take away,  
Look up, not down,  
We'll find it, sure as fate, some day.

## THE WATER KING'S BEST PLUNGE.

WRITTEN FOR THE NEW YORK CLIPPER,  
BY HENRY L. WILLIAMS.

In English speaking countries he called himself "The Water King;" in the rest of the theatrical world, Marin Natateur. He gave out that he was French, except in Germany, where he suddenly paraded an American origin.

In fact, he was a French Canadian, who had imbibed his love for aquatics among the Thousand Isles; a capital canoeist, he was hit by the "Go South" fever assailing the Kanuck, dropped the paddle, and took to lumbering in Maine. After two winters he sailed from Augusta in a lumber schooner to the Mersey, impelled by a fondness for adventure. There he left ship to be "stranded."

The firm of Leverette, Sheba & Co. had the contract for the diving during the extension of the great Liverpool docks. Like other loungers, he was looking on when an accident occurred.

Unlike the rest, he sprang to the spot, rigged an impromptu derrick in the place of a broken one, and whipped up a diver, all but smothered in his diving suit, of which the air pipe was fouled.

The foreman wanted to give him a guinea for his services, but Sheba himself was present and valued the young man properly. He offered him a situation in his force of sub-marine workmen and the penniless stranger "tailed on."

After five years, during which he advanced to becoming one of the best plungers, he looked round for a better berth.

He had developed a tremendous power of lungs; he had, in breathing, an intermittence of respiration which puzzled the faculty, and many a five pound note he picked up by letting physicians experiment.

One of these, attached to the London theatres and a royal personage as surgeon, not only suggested that he should take up the "tank business" as originally practised by "Natator," but made the introduction easy by finding him good agents. He also assisted him to get the costly outfit.

The Crystal Tank is not only expensive at the start, but it is apt to spring a leak at the most awkward moments, and the foxy managers of music halls (variety theatres) were prompt to dock the salary by counteracting damages from water.

These offsets to the contrary, Natateur had long ago paid back Surgeon Layton, and had two tanks, one in reserve, larger and constructed of stronger plate than any rival's.

He became a favorite from Bristol to Barcelona; inland or seaport, swimming and aquatic feats seem alike popular.

He boasted on the show bills that he could stay ten minutes under. As became an aquatic creature, this was only a "blow." A reliable chronometer was never hard on him when it allowed him five minutes; he gave his word that he had done six; sometimes one performs a feat which cannot be repeated in public at will; that is the fate of performers.

He outdid all others at staying down among the fishes.

Literally, among the fishes; he had good fish inside with him every night, but as the water had to be at high temperature for his comfort, they were pretty well cooked each time. It was noticed that the scene shifters never bought a pennyworth of fried soles when Natateur performed at their house.

Enlarging his field, he went as far as Vienna or Trieste.

When his attraction waned a little—no man is a perpetual draw, all find—he had the sense to sink jealousy and take a partner.

It was little Pixey Tomkins, for years the Red Riding Hood in the Northern theatres' pantomimes, but at the same time as panto's lost their grip she shot up astonishingly, the tiny of fairyland became at seventeen a tall, blooming girl, who outgrew her frocks faster than they could shake out the reefs. Unfortunately her voice broke.

She took a course of sea baths at Folkestone to restore it, and there Natateur saw her in the surf.

Unlike the rest, she actually swam about and seemed to like the breakers.

"That's the lady for my money!" he said, and entered into an engagement to teach her the sub-natural bus, and gave her first rate terms for three years after being "perfect."

They went on the Continent "in Co."

This time all his old success was renewed—non-sense! Beaten to a standstill! The dark complexioned folks of Europe do not know what to do when they see a genuine blonde. And Pixey, with her pink and cream skin, her light blue-grey eyes, and non-dyed yellow hair, auburn by day, very likely, but decided 14-karat gold in the artificial lights, "knocked them every time," to quote the enraptured Marin.

Ten times he was going to pop the question, but this daring fellow, who went down to pluck old Neptune by the beard, became more and more afraid that he would lose his "side attraction" if he were not on the alert.

Luckily she never "noticed the fellows." She would roar with the hearty laugh of the Anglo-Saxon "jolly girl" over extraordinarily amatory letters in even more extraordinary English from Parisian, Madrilene and Berlin dudes, showing them to Natateur as if he were "father" he thought—but say an uncle.

"Like all the cold blooded British," he would grumble. "As long as they have warm clothes, a good meal and a penny in the purse, the world may

stricken, "backer" of the establishment rubbed his fat hands with glee, said that the King would knight him and cover the marvelous swimmers with gold.

As for the beautiful water nymph from England, nobody could guess what they would not bedeck her with.

Next morning Marin was roused up by the manager of the Princess' Opera House—it was a variety show hall, but names have to be topped with feathers in the Old World.

Natateur hurried in his carriage to the place; the tank was literally nowhere, a sopping wet room was shining with fine crystal dust, the frame had burst apart and stuck up its sticks here and there like storks' legs.

"You will be detained, you see," she said; "you will be parted, and then I shall lose my dear mistress!"

The fact is she feared that the kidnappers would take her mistresses' jewels, on which she had aimed a theft since she entered her service.

They had to wait; the tank was telegraphed for; the manager sent in a legal demand for security for the damages if Natateur lost in the suit he instituted.

He was quarantined in the hotel.

But if he could not go out without spies surrounding him callers could come in.

Those on curiosity to see the lovely English-

woman were packed off with a flea in the ear;

The Armenian smiled cunningly. "I can smuggle you both out. If you are stopped, I will get merchants to go bail for your reappearance. My master is a power in the Eastern difficulties, and they will do all to further his caprices."

Twelve days after the couple were at Ketal. The British pensionary was a great prince; he occupied a palace in extensive grounds. The lake was fed by a branch of the Indus, and the water castle was a magnificent structure, built by Christofle, of Paris, and Biefles, of Birmingham. The two had never seen anything more brilliant; the glass was of all colors; when let down into the water, the entering light was charming.

For the use of the performers it was partly submerged and water admitted; the floor, with the furniture of utmost luxury, was simply raised to be the ceiling.

The exiled king was an old man with black dyed beard and faded eye. But he was animated by the "show," and a court officer told them that their fortune was made. They were treated like princes, in a house set apart for them, and their servants were men trained in the Anglo-Indian household.

They had given two shows and were to give another, for which Natateur arranged novelties. There was piquancy in playing to the ladies of the harem behind a gilded grating with only their eyes showing.

He stayed behind to settle with the lord chamberlain, while the monarch, as the afternoon turned smothering hot, stepped into the famous water chamber, slowly lowered into the lake.

Escorted by a guard of honor, fierce Afghans, Natateur was proudly and joyously proceeding to his house. All had gone well; instead of incurring expenses at Bucharest, he was pocketing the ducats, and would return to make that manager look a fool—the tank would have arrived, and he would be the delight of the city, as here he was of the refugee king.

He looked up at the window where usually Pixey stood to greet him when they were thus separated.

She was not there. A scream for help in her unmistakable English made him turn round. Between the soldiers hedging him in, he just spied a female form lifted up within the open roof of the water palace. At the next instant that moving roof, also of glass, was sliding over the aperture.

The guards and courtiers in the grounds laughed. He guessed the plot.

They had beguiled him while poor Pixey was hurried into that aquatic room to be the old debauchee's companion!

He had his revolver out in a trice, pistolled the first man who tried to cut him down, shot at others as he burst through and ran for the lakeside.

The surface had closed over the sinking pavilion!

But he saw beneath the gentle ripple, in the transparent cage, the poor girl threatening with her clenched hand the old monarch, who was rising from the ottoman with an infernal smile, as he pointed round.

She was hopelessly in his power, ten feet under the wave!

Behind the maddened Marin the rallied guards came charging.

He cast off his apparel, and, as the spears were flung, he disappeared in the water.

He shot down twenty feet, and with his revolver butt smote the glass side against which in vain he had dashed.

The plate cracked and burst as the water entered. He dived in with the flow, and, hurling the pistol in the face of the already deluged king, he seized Pixey by the hand and dragged her counter to the flow.

It was but a daily feat for the pair to rise to the surface.

They came on the opposite shore to where the despairing servants were lamenting the death of their master.

The two climbed on the tank.

Marin faced them all with a flaming countenance. "Dare to follow us!" he yelled to those who understood English, "and you will be crushed under the lion's paw. I am going right away to the British Resident!"

They stood thunderstricken, while a corpse floated up to their feet. A wail over the royal chief resounded while the pair got out at the gates.

They did not go to any British Resident, but to the American Missionary Home. Telling their story, they were "spirited away."

They reached Trieste, rested, and arrived at Bucharest in time to superintend the putting together of the tank.

They made a great triumph, brought the manager to his knees, and never saw the Armenian again.

In Natateur's scrap book, which Mrs. Marin has pleasure in showing—she was *nee* Tomkins—you may read:

"The King of Aungmyezepore has been accidentally drowned at Ketal, where in exile he plotted against the English. With the Russians, his death is regarded South of the Caspian as a loss of a king, indeed, on the political chess board."

"That," Natateur would add, "is how they write history. My biggest dive can never be put on the show bills!"

## VIOLA DEACON

Is a young recruit to theatrical ranks, whose work gives promise of a brilliant future. After leaving school Miss Deacon studied art for three years, then, having won a scholarship at Mrs. Thurler's Conservatory, she studied singing until an opportunity offered itself for stage experience under Augustin Daly's management. Later she became a member of Richard Mansfield's company, and afterwards, having accepted an offer from Frank W. Sanger, she appeared in "My Official Wife," playing the role of a Russian Princess with intelligence and "an easy touch and composure." Miss Deacon was very successful in Chicago as Sue Thompson, in Clyde Fitch's "Modern Match," receiving many favorable press notices and the commendations of the author of the play.

ONE of the hardest times to love an enemy is when he seems to be prospering like a green bay tree, says Ram's Horn.

go hang for all they will worry. Calm as an iceberg! If some night I were to slip a man-eating shark in, instead of me, when my turn to enter the tank comes, blast if I believe she would turn a hair! I believe she would do the turn with Mr. Shark as well as with me!"

If he grew grim, her imperturbable good humor put him in fine trim again.

With his dash of Gallic blood he would rage, of course, when mishap came along. And those confounded glass plates were always getting cracked in their travels. The railroad baggage handlers seemed in a conspiracy with the local plumbers.

"I declare!" said Marin once, as he looked at the mended plates, like an armor ditto at which the biggest ordnance had been fired. "We might as well act in a sieve."

They were on a long tour, and passing through Limoges Miss Tomkins, "Mlle. Tonquin" on the Continent, if you please, had a brilliant idea.

Limoges was the seat of manufacture of the new malleable glass. An extra quantity of lead was worked in and they made sheet glass which would stand all the tests as to flexibility and endurance, except one. That was Time, for it deteriorated. At no given moment, but sooner or later—generally sooner, they found—it would either fly to shivers with a loud report or tremble into minute sparks without a sound.

Natateur knew nothing of this. He witnessed the tests, and bought the material for a new tank. With this—answering very well and making the baggage smasher sick all along the route—they reached Bucharest.

A royal marriage was on the tapis; the town was crammed, and Marin reckoned on just piling up the coin.

He had the tank set up and filled, not a leak of one single drop, manager delighted, stage hands wonder

Marin shrugged his shoulders. "Get out the dodgers," he said, "put my debut off a week; I will telegraph for another tank; I have two in reserve, luckily."

He was bound to show a stiff upper lip before these semi-barbarians.

"Meanwhile, Monsieur will write me a *sheepie* for the ruin done to my halls by the escape of the water!"

"What are they on to that swindle here, too?" muttered Marin, who said anything diplomatic, and darted off, under pretence of sending the dispatch, but to confer with La Tomkins at their hotel.

He had been so long on the road with her that he regarded her as a pard, and he did nothing without consulting her. Slow, she had sense and corrected many a blunder he began in his hot-headedness.

He found her closeted with her dresser. A cosmopolitan, aged, for she had served Grisi the dancer in her faraway youth, this Mam'selle Frederica was up to all the moves on all stages. No sooner was she within town walls that she inhaled all the gossip.

She was telling her mistress this:

The two were to be detained there; some young nobles, perhaps very high blood among them, had seen Miss Tomkins to admire her to the point of madness. Fortunately for their necks, they had estimated the athletic swimmer to a correct appraisal and feared to wrestle with him; but they meant to decoy him out of the way and then abduct the young lady. Outside of the principal towns of Roumania brigandage retains its hold, and outrages worthy of the Dark Ages are not unseasonably perpetrated.

On hearing of the accident to the tank, such complete destruction, she saw the first blow struck in the scheme.

scarce one was admitted to the disconsolate Champion of "The Crystal, Impermeable, Indissoluble Tank!" What a satire that line in the bills, crossed by the dodgers, was at present!

One visitor brought cheer that evening. He was an Armenian, long of nose and beard, keen as a razor at a cake walk.

European agent for the King of Aungmyezepore, pensioned off by the British and living at Ketal, in Belochistan, he said that his immensely rich master was always looking for wonders to stir his nerves, drowned in drugs and tedium.

This agent had seen the artiste perform at Stuttgart, and he would engage him to proceed to Ketal on his own terms, an advance in cash down on the nail.

"But I have no tank!" remonstrated the performer.

"It matters not! My king has a lake in his own grounds and, what is quite to the purpose, a glass pavilion floats in it, prepared to be submerged in the summer heat. This will serve admirably in lieu of a reservoir."

Natateur repeated the dialogue to Miss Tomkins.

"May I go along?" she asked.

The agent shook his head. Orientals had singular ideas about lady performers. "If they are very beautiful they are likely, to reward them effusively, and that throws discord into the harem!"

Miss T. wanted to go as soon as an obstacle was held up, but at the man fearing she would excite jealousy in a score of women, she wanted to go worse than ever!"

"Let us go!" she said to Marin; "it will kill time while we wait for the tank."

"That's so," said he, sure that this offer was not to divide them. "But how can you get us out? We are outskated here."



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